

The Gramophone Shop, Inc.

Record Supplement

for

February, 1945

EIGHTEEN EAST FORTY-EIGHTH STREET  
TWO NINETY PARK AVENUE  
NEW YORK 17, N. Y.

## CODE SYMBOLS

15

Used in identifying the make of records reviewed and listed in The Gramophone  
Shop Record Supplement

<b>AS</b>	L'Anthologie Sonore	<b>GT</b>	Gamut
<b>B</b>	Brunswick	<b>H</b>	Harmonia
<b>BA</b>	Bost	<b>K</b>	Keynote
<b>C</b>	Columbia	<b>MS</b>	Sonora
<b>CM</b>	Columbia Masterworks Set	<b>MW</b>	Hargail Recorder
<b>CON</b>	Continental	<b>NMR</b>	New Music Recordings
<b>CX</b>	Columbia Two-Record Masterworks Set	<b>P</b>	Parlophone
<b>D</b>	Decca	<b>PAR</b>	Paraclete
<b>ES</b>	Bost	<b>SON</b>	Sonart
<b>G</b>	Gramophone (HMV)	<b>V</b>	Victor
		<b>VM</b>	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

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Complete 1945 Columbia Catalogue 25c

Complete 1944 Victor Catalogue 25c

## THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.

290 PARK AVENUE

# The Gramophone Shop, Inc.

*The World's Best Recorded Music  
The Finest in Musical Reproduction*

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NEW YORK CITY



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Vol. VIII *Record Supplement for February, 1945*

No. 2

## ALBENIZ (ISAAC)

ALBENIZ: *Granada; Sevilla; Torre Bermeja*. See:

COLLECTIONS—SPANISH MUSIC PLAYED  
BY ANDRES SEGOVIA.

## BACH (JOHANN SEBASTIAN)

BACH: Partita No. 3 in E major for unaccompanied violin-Praeludium only. See BRAHMS:  
Sonata No. 1, G major, Op. 78.

BACH: Two Part Inventions. Erno Balogh (piano).  
Four 10" records (8 sides) in Set ASCH-DM102;  
price complete with album \$4.98.

Asch Records have invaded the classical field in the first of a projected series by releasing an album containing Bach's complete *Two Part Inventions*. These short pieces were apparently written as studies for his son, Wilhelm Friedemann Bach, and have been used as studies for pianists up to today. They are, however, more than ordinary study pieces. As the notes in the album state: "With few exceptions such as these *Two Part Inventions* which are seldom played in public, concert programs generally include those classics of Bach which tend to spectacular execution. However, the fundamental and basic elements of Bach's style are perhaps more apparent in these *Inventions*. They reveal Bach as one of the few exponents in his time of the polyphonic style, which depends largely for its effect on the manipulation of the basic themes in various types of counterpoint. There is scarcely any work that offers a better approach to polyphonic music than these two part piano pieces. The player accustoms his ears and fingers to manipulating

two entirely independent voices. He learns the art of correct voice-leading and of melodic phrasing."

Erno Balogh, pianist and accompanist of world repute, gives a forthright and sensitive performance which has received excellent attention from the recording engineers. The embellishments used are those in the Bach Gesellschaft Edition and the Steingraber (Bischoff) Edition.

On the last half of the last side, Mr. Balogh, plays the *Prelude No. 5 in E major* from the *Six Little Fugues*.

The performance of the *Inventions* is the only one now available, as Borovsky's European recording has not been available for some time.

The set is available in automatic sequence only.

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## BAX (SIR ARNOLD TREVOR)

BAX: Overture to a Picaresque Comedy. London Philharmonic Orchestra conducted by Sir Hamilton Harty. 12" imported record (2 sides), No. CLX394;  
price \$2.10.

We have received a few copies of the English pressing of Sir Arnold Bax' popular *Overture to a Picaresque Comedy*. This record was once available on domestic Columbia (No. C-68389D), but that pressing has been discontinued and unavailable for some years. We are therefore listing the imported version for the benefit of those who want this lively, melodious music.

**BEETHOVEN (LUDWIG VAN)****BEETHOVEN.** Quartet No. 4 in C minor, Op. 18,

No. 4. Budapest String Quartet. Three 12" records (6 sides) in Set CM-556†; price complete with album \$3.68.

Not received by our press deadline. To be reviewed in a forthcoming issue.

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**BRAHMS (JOHANNES)****BRAHMS:** Die Schnur, die Perl an Perle. Op. 57.No. 7. See: **COLLECTIONS-MARIAN ANDERSON SONG RECITAL.****BRAHMS:** Sonata No. 1 in G minor, Op. 78, for violin and piano. Yehudi and Hepzibah Menuhin (violin and piano) (7 sides) & **BACH:** Partita No. 3 E major, for unaccompanied violin-Praeludium only. Yehudi Menuhin (violin solo) (1 side). Four 12" records in Set VM-987†; price complete with album \$4.72.

Brahms' violin sonatas are actually the first sonatas in which the violin and piano are equally important. Previously, the interest was shown either in the violin, as in the case of Schubert, or in the piano, as in Mozart or Beethoven. In Brahms we get a fusion of the two. Both the violin and piano parts are just right. In very few composers do we find that complete understanding of the sonorities of the two instruments. It may seem strange that a pianist could write so well for the violin, but when his friendship for the great violin virtuoso, Joachim, is taken into consideration, we realise the influence that artist had on the composer. As a matter of fact, Joachim introduced the present work to the public.

Written some time during the years 1878 and 1879, this work derives its title from the themes in the last movement, which are drawn from two songs, *Regenlied* and *Nachklang*, Op. 59, Nos. 3 and 4, a pair of lyrics meant to be sung together. The quiet, contemplative ending of the last movement in many ways foreshadows the last movement of the *Third Symphony*. The three sections are marked *Vivace ma non troppo*, *Adagio* and *Allegro molto moderato*.

This magnificent performance was recorded in Australia while Yehudi and Hepzibah Menuhin were touring the principal cities a few seasons back. They have been excellent collaborators in the past, but none of their many long list of recordings does them as much justice as the present one. The previously discontinued versions by Adolf Busch and Rudolf Serkin (VM-121) and Toscha Seidel and Arthur Loesser (CM-155) are easily

outshone and a recent European recording by Emil Telmanyi and Georg Vasarhelyi is not available as yet.

On the last side is a recording of the *Praeludium* from Bach's *Unaccompanied Violin Partita No. 3 in E major*.

**DVORAK (ANTONIN)****DVORAK:** Songs My Mother Taught Me, Op. 55, No. 4 & "Negro Spiritual Melody" (from the Largo of the "New World" Symphony) (both arranged by Kreisler). William Primrose (viola) & Franz Rupp (piano). 12" record (2 sides), No. V-11-8730; price \$1.05.

The great viola virtuoso, William Primrose, tosses off Fritz Kreisler's arrangements of two of Dvorak's most popular melodies. The deep, warm tone of the viola has been admirably captured in these encore selections. Franz Rupp provides the sensitive accompaniments.

**DVORAK:** Trio in E minor, Op. 90 ("Dumky"). Henry Holst (violin), Anthony Pini ('cello), Louis Kentner (piano). Four 12" imported records (8 sides). Nos C-DX1017/20; price \$8.40.

We have received a few manual and automatic sets of the superb English recording of one of Dvorak's major works. Readers are referred to the July 1943 SUPPLEMENT when the recording was first reviewed.

**GRANADOS (ENRIQUE)****GRANADOS:** Danzas Espanolas No. 5 & 10; Tondilla (La Maja de Goya). See: **COLLECTIONS -SPANISH MUSIC PLAYED BY ANDRES SEGOVIA.****KREISLER (FRITZ)****KREISLER:** Liebesfreud (arr. Rachmaninoff) & **SCHUBERT:** Serenade (arr. Liszt). Sergei Rachmaninoff (piano). 12" record (2 sides), No. V-11-8728; price \$1.05.

Victor has released still another single record by the late Sergei Rachmaninoff. This one contains his own bombastic transcription of Fritz Kreisler's ever popular *Liebesfreud* and Franz Liszt's transcription of Schubert's *Serenade*. The latter arrangement is in surprisingly good taste and is given a most sympathetic performance. The recording is excellent.

**LEHMANN (LIZA)****LEHMANN:** The Cuckoo. See: **COLLECTIONS -MARIAN ANDERSON SONG RECITAL**

## LIADOV (ANATOL)

**LIADOV:** Kikimora (*Légende*). Op. 63. Hallé Orchestra conducted by Sir Adrian Boult. 12" record (2 sides). No. V-11-8729; price \$1.05.

At last we have a decent modern recording of one of Liadov's most delightful tone paintings. Based on a Russian folk legend, the music describes Kikimora, who "grew up in the care of a magician in a wild mountain region. From morning until evening his learned cat told her wonderful tales of far off lands: from evening until daybreak she slept in a cradle of clear glass. At seven years old, Kikimora was grown up: tiny and dark of hue she is, her head is large as a thimble, her body is slight as an oaken straw. Clattering and chattering from morning until evening, whispering from evening until midnight, she sits from midnight until dawn spinning hemp, weaving wool and making silken robes. And while she spins, she ponders the evil thoughts of all mankind." Some tall order!

All the brilliant and subtle orchestral effects of this composition by a student of Rimsky-Korsakov are clearly revealed by the magnificent recording which is resonant without being shrill. This fine performance certainly surpasses the two previous discontinued versions by Albert Coates and the London Symphony Orchestra (G-E565) and Armas Järnefelt and a Symphony Orchestra (D-25469).

## MASSENET (JULES)

**MASSENET:** Elegie. See: COLLECTIONS-MARSHAL ANDERSON SONG RECITAL.

## MEDTNER (NIKOLAI)

**MEDTNER:** Sonata in G minor, Op. 22. Benno Moiseivitsch (piano). Two 12" imported records (4 sides). Nos. G-C3310/1; price \$4.20.

Although Nikolai Medtner (1879— ) has often been called the "Russian Brahms," the resemblance is very superficial. True, both avoid sentimentality and the commonplace and both have impeccable taste, a passion for perfection and genuine feeling. Unlike Brahms, however, he was written almost exclusively in chamber music forms. His music is firmly rooted in tradition.

Medtner is one of the few composers of this century who has written enduring works for the piano. Debussy and Ravel seem to be the only major exceptions, for the Rachmaninoff solo piano works are not in the same class with the *Fairy Tales* and the *Sonatas* of

Medtner. Although De Falla wrote some pieces for the piano, he will be remembered for his orchestral works by the general public. The same holds true with Granados, whose splendid *Goyescas* has received but little attention from pianists.

Some years ago Victor released a collection of piano pieces played by the composer, but this album has been discontinued and is no longer available. Now we have the important G minor piano sonata, Op. 22, as played by one of his most avid exponents, Benno Moiseivitsch.

Medtner expresses himself most completely in the sonata form, which does not always adhere very closely to the classical form, for he moulds the music to fit his creative fancy. The present work, Opus 22, is in one movement, and between the development and the recapitulation, there is placed a slow section of great beauty, the theme of which is made up of fragments of the two main themes of the *Allegro*, thus giving the whole work a feeling of unity. This sonata is a decidedly important addition to the gramophonic repertory. The movement is marked: *Tenebroso, sempre affrettando-Allegro assai-Interludium-Andante lugubre-Maestoso-Allegro assai*.

The performance is well nigh perfect as is the recording. The piano tone has been captured with remarkable fidelity and the surfaces are a constant pleasure. A few copies of this imported recording are in stock at the present time.

## MOZART (WOLFGANG AMADEUS)

**MOZART:** Fantasia and Fugue in C major, K. 394 (New K. 383a). Denis Matthews (piano). 12" imported record (2 sides), No. C-DX1095; price \$2.10.

On April 20, 1782 Mozart wrote his sister ". . . I send you herewith a prelude and a three part fugue. The reason why I did not reply to your letter at once was that on account of the wearisome labor of writing these small notes, I could not finish the composition any sooner. And, even so, it is awkwardly done, for the prelude ought to come first and the fugue to follow. But I composed the fugue first and wrote it down while I was thinking out the prelude. I only hope that you will be able to read it, for it is written so very small; and I further hope that you will like it. Another time I shall send you something better for the clavier. My dear Constanze is really the cause of this fugue's coming into the world. Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me (after I had played them for him). When Con-

stanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly (in this kind of composition) the works of Handel and Bach. Well, as she had often heard me play fugues out of my head, she asked me if I had ever written any down, and when I said I had not, she scolded me resoundingly for not recording some of my compositions in this most artistic and beautiful of all musical forms, and never ceased to entreat me until I wrote down a fugue. So this is its origin. I have purposely written above it *Andante Maestoso*, so it must not be played too fast. For if a fugue is not played slowly, the ear cannot clearly distinguish the theme when it comes in and consequently the effect is entirely missed. In time, and when I have a favorable opportunity, I intend to compose five more and to present them to Baron van Swieten, whose collection of good music, though small in quantity, is great in quality. And for that very reason I beg you to keep your promise not to show this composition to a soul. Learn it by heart and play it. It is not easy to pick up a fugue by ear. . . ." (Anderson: Letters of Mozart and His Family. Macmillan, London. 1938).

The composition discussed in this letter, the *Fantasia and Fugue in C major*, K. 394 (New K. 383a), reaches this country for the first time in a recorded performance. A previous issue by Denise Lassimonne (D-K1008) has not been available in this country as yet.

This is one of the most outstanding performances of a short Mozart work in recent years. There can be nothing but praise for the pianism of Mr. Matthews, whose fine series of recordings for English Columbia has been so successful. His clean, fastidious tone is well adapted to Mozart's works, and has received excellent attention from the recording engineers. There is no feeling of muddiness in the bass, and the treble comes through with remarkable clarity. This valuable contribution to the recorded Mozart repertory may be recommended without reservations.

Unfortunately the supply of this fine imported record is severely limited at the present time.

### RACHMANINOFF (SERGEI)

**RACHMANINOFF:** When Night Descends, Op. 4, No. 3. See: **COLLECTIONS-MARIAN ANDERSON SONG RECITAL.**

### ROBINSON (EARL)

**ROBINSON:** The House I Live in & A Man's a Man For A' That. Earl Robinson (vocal with guitar). 10" record (2 sides), No. K-538; price 79c.

Two compositions in a folksong style, written and sung by Earl Robinson, the composer of the popular *Ballad for Americans* and *The Lonesome Train*.

### ROGERS (RICHARD)

**ROGERS:** Oklahoma-Selections. Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record (2 sides), No. V-11-8742; price \$1.05.

**ROGERS:** Oklahoma-Selections. Andre Kostelanetz and his Orchestra. 12" record (2 sides), No. 7417M; price \$1.05.

Victor and Columbia have lost no time in bringing out selections from the Theatre Guild musical production of *Oklahoma*. The Boston "Pops" record contains the following selections: Introduction, *Oklahoma, Oh, What a Beautiful Morning*, *The Surrey with the Fringe on Top*, *People Will Say We're in Love*. The Kostelanetz disc contains a slightly different arrangement: *People Will Say We're in Love*, *Out of My Dreams*, *The Surrey with the Fringe on Top*, *Oh, What a Beautiful Morning*, *Oklahoma*.

Both discs are well played and recorded.

### SPROSS (CHARLES GILBERT)

**SPROSS:** Will o' the Wisp. See: **COLLECTIONS-MARIAN ANDERSON SONG RECITAL.**

### WAGNER (RICHARD)

**WAGNER:** Operatic Selections. Lauritz Melchior & Kirsten Flagstad (tenor and soprano, in German) with the Philadelphia Orchestra conducted by Eugene Ormandy & Victory Symphony and the San Francisco Opera Orchestra conducted by Edwin McArthur. Five 12" records (10 sides) in Set VM-979†; price complete with album \$5.77.

In reissuing these operatic selections, Victor has regrouped a number of Melchior records already in the catalogue and placed them in an attractively decorated album. Five of the selections were available in VM-749.

They included the *Hymn to Venus* and the *Rome Narrative* from *Tannhäuser*, *In fernem Land* from *Lohengrin*, *tive* from *Tannhäuser*, *In Fernem Land* from *Lohengrin*, the Hammer Song from *Siegfried*, the Steersman's Song from *Die Fliegende Holländer*. Also included is *Love Duet* from *Tristan und Isolde*, (in which the tenor is joined by Kirsten Flagstad). These recordings are all first rate, with the possible exception of the *Love Duet*, in which the orchestra is relegated to the background. On the other hand, the *Steersman's Song* from *Die Fliegende Holländer* is one of Mr. Melchior's best performances on discs.

## WIENIAWSKI (HENRI)

**WIENIAWSKI:** Capriccio-Valse, Op. 7 (arr. Leopold Auér) & Concerto No. 2 in D minor, Op. 22—Romance only. **Erica Morini** (violin) & **Max Lanner** (piano). 12" record (2 sides), No. V-11-8731; price \$1.05.

Miss Morini's superb artistry makes these violin warhorses sound even better than they are. The recording does her full justice, a fine balance being maintained between the two instruments. It might be interesting to note that Miss Morini had an acoustic record of the same two selections in the Victor catalogue over twenty years ago. (No. V-6227\* discontinued). The present disc is the only one available of the *Capriccio* since this violinist's electric Polydor record has been unavailable for several years. The present disc is certainly the best available single record of the *Romance*, surpassing even the fine Milstein performance.

## COLLECTIONS

**SONGS AND SPIRITUAL.** Marian Anderson (contralto) & Franz Rupp (piano) with William Primrose (viola). Four 10" records (8 sides) in Set VM-986; price complete with album \$3.67.

This varied recital by Marian Anderson contains the following selections:

Massenet: Elegie (with William Primrose—viola)

Rachmaninoff: When Night Descends, Op. 4, No. 3 (with William Primrose—viola)

Brahms: Die Schnur, die Perl an Perle, Op. 57, No. 7

Spross: Will o' the Wisp

Old Scotch Air: Comin' Through the Rye

Lehmann: The Cuckoo

Spiritual: My Soul's Been Anchored in the Lord (arr. Florence B. Price)

Spiritual: Hard Trials (arr. H. T. Burleigh)

Spiritual: Dere's No Hidin' Place Down Dere (arr. Lawrence Brown)

The Brahms song, *Die Schnur, die Perl an Perle*, Op. 57, No. 7, reaches the lists for the first time with this recorded performance. The source of the text is the Spanish section of Daumer's *Polydora*, also the source of many other Brahms songs. The other songs new to the lists are encore pieces—Charles Gilbert Spross' *Will o' the Wisp*, a setting of a poem by Torrence Benjamin, and Liza Lehmann's *The Cuckoo*, a setting of a poem by W. B. Rand. It is possible that there are other records

of H. T. Burleigh's setting of the Spiritual, *Hard Trials*, but none have been traced. Both of the other Spirituals have been recorded before by Miss Anderson. *My Soul's Been Anchored in the Lord*, on V-1799, and *Dere's No Hidin' Place Down Dere*, on V-2032.

Of the other songs, only one is really outstanding—the lovely Rachmaninoff *When Night Descends*, Op. 4, No. 3, also known as *In the Silent Night*. Massenet's *Elegie* and the old Scotch air *Coming Through the Rye* have both been done many times before. However, Miss Anderson's performances are always worthy of recording and will undoubtedly please her host of admirers.

The recordings are uniformly good, with a fine balance being maintained between the soloist and the pianist (and the violist, in the case of the Massenet and Rachmaninoff selections).

## SPANISH MUSIC OF GRANADOS AND ALBENIZ

**BENIZ.** Andres Segovia (guitar). Three 12" records (6 sides) in Set D-A384; price complete with album \$3.67.

Included in this important addition to the repertory of Spanish music are the following selections:

Albeniz: Granada (Serenata) (Suite Española—No. 1)

Albeniz: Sevilla (Sevillanas) (Suite Española—No. 3) (arr. Segovia)

Albeniz: Torre Bermeja (Serenata)

Granados: Danza Española No. 5 in E minor (Andaluza (arr. Segovia)

Granados: Danza Española No. 10 in G major

Granados: Tonadilla (La Maja de Goya) (arr. Segovia)

In his first Decca release, the great Spanish guitar virtuoso, Andres Segovia, plays arrangements of six compositions originally written for piano by two of his compatriots. The collection should have universal appeal, for the selections are varied and have not been done before by this artist.

The guitar is a perfect instrument for recording, because many of the subtle color effects which are lost in the concert hall are fully revealed in the studio. In the hands of a master like Segovia, the instrument is revealed as a true member of the orchestra. His superb rhythmic control has never been more in evidence than in these popular Spanish compositions.

We hope that this release will be but the first of a series of records by Mr. Segovia, who has been away from the recording studio far too long. His transcriptions of Bach, Rameau and ancient Spanish composers deserve up-to-date recording. The present set goes a long way towards filling the gap in the guitar repertory, however.

## FOLK MUSIC

**THE WAYFARING STRANGER.** Burl Ives (vocal with guitar). Three 10" records (6 sides) in Set ASCH-A345; price complete with album \$2.89.

We are relisting this album at the present time because of the interest shown in the Theatre Guild musical show *Sing Out, Sweet Land* in which Mr. Ives is starred. Two of the songs used in the show are included in this album—*The Foggy Foggy Dew* and *The Blue Tailed Fly*. The other selections are: *The Wayfaring Stranger*, *Black is the Color of My True Love's Hair*, *Buckeye Jim*, *The Bold Soldier*, *The Sow Took the Measles*, *Henry Martin*. Excellent notes by Alan Lomax accompany the album.

## MISCELLANEOUS

**MARCHES.** Band of H. M. Cold Stream Guard conducted by Major J. Cawsley Windram. 10" imported record (2 sides), No. G-B9371; price \$1.57.

This imported record contains four Regimental Marches: Royal Army Medical Corps ("Bonny Nell"), Royal Army Pay Corps ("Primrose and Blue"), Devonshire Regiment ("We've Lived and We've Loved Together"), and Suffolk Regiment ("Speed the Plow"). We have a few copies of this fine English band record in stock at the present time.

## JAZZ

We have received some more 12" BLUE NOTE records other than those listed in the October and January SUPPLEMENTS. They are priced at \$1.57 each.

**BN-4: Chicago in Mind Blues.** Albert Ammons—(piano) & Twos and Fews. Albert Ammons and Meade "Lux" Lewis (piano duet).

**BN-6: Pounding Heart Blues.** Port of Harlem Seven (Sidney Bechet-clarinet, Frank Newton- trumpet, J. C. Higgenbotham — trombone, Meade "Lux"

"Lux" Lewis—piano, Teddy Bunn—guitar, John Williams—bass, Sidney Catlett—drums) & Summertime. Sidney Bechet Quintet (Sidney Bechet—soprano saxophone, Meade "Lux" Lewis—piano, Teddy Bunn—guitar, John Williams—bass, Sidney Catlett—drums).

**BN-16: Six Wheel Chaser & Bass on Top.** Meade "Lux" Lewis (piano).

**BN-26: Improvisation on Pine Top's Boogie Woogie & Caprice Rag.** James P. Johnson (piano).

**BOOGIE WOOGIE PIANO.** Meade "Lux" Lewis (piano). Three 10" records (6 sides) in Set ASCH-A352; price complete with album \$3.67.

Included in this album by the popular pianist Meade "Lux" Lewis are the following selections: Boogie Tidal, Yancey's Pride, Glendale Glide, Denapas Parade, Randini's Parade, Lux's Boogie. The selections are clearly recorded and the album contains some interesting notes by the jazz authority, Charles Edward Smith.

**STUFF SMITH TRIO.** Stuff Smith (violin), Jimmy Jones (piano), John Levy (bass). Three \$10" records (6 sides) in Set ASCH-A353; price complete with album \$2.89.

This notable collection of records by Stuff Smith contains the following: Midway, Look at Me, Stop-Look (with vocal), Skip It, Don't You Think, Desert Sands. Excellent notes by Inez Cavanaugh and Timme Rosencrantz accompany the album. It might be noted that the labels of the records incorrectly credit John Levy with playing guitar, when he actually plays double-bass.

## DICTION

**THE BIBLE: The Song of Songs** (which is Solomon). A Fragmentary Wedding Idyll. Orson Welles (reader). 12" record (2 sides), D-29157; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

## POPULAR RECORDS

### MUSICAL SHOWS AND FILMS

#### "HERE COME THE WAVES"

**Ac-Cen-Tchu-Ate the Positive & There's a Fellow Waiting in Poughkeepsie.** Bing Crosby and the Andrews Sisters, with Vic Schoen and his Orchestra. D-23379, 79c.

**Let's Take the Long Way Home & I Promise You.** Bing Crosby & John Scott Trotter and his Orchestra. D-18644, 52c.

**Let's Take the Long Way Home & (Lady Day).** Artie Shaw and his Orchestra. V-20-1620, 52c.

#### "HOLLYWOOD CANTEEN"

**Don't Fence Me In & (Always).** Swing and Sway with Sammy Kaye. V-20-1610, 52c.

**Don't Fence Me In & ("THE THREE CABALLEROS")**—The Three Caballeros. Bing Crosby and the Andrews Sisters, with Vic Schoen and his Orchestra. D-23364, 79c.

#### "BLOOMER GIRL"

**Evalina & The Eagle and Me.** Bing Crosby & Chorus and Orchestra directed by Camarata. D-18635, 52c.

#### "MEET ME IN ST. LOUIS"

**The Trolley Song & (Always).** Guy Lombardo and his Royal Canadians. D-18634, 52c.

#### "SONG OF NORWAY"

**Strange Music (from "Wedding Day at Troldhaugen") & (CHOPIN: Waltz in C sharp minor, Op. 64, No. 2 — arr. for piano and orchestra).** Fred Waring and his Pennsylvanians. D-23377, 79c.

**Strange Music (from "Wedding Day at Troldhaugen" & Magic in the Moonlight).** Freddy Martin and his Orchestra. No. V-20-1615, 52c.

#### "BELLE OF THE YUKON"

**Sleigh Ride in July & Like Someone You Love.** Tommy Dorsey and his Orchestra. No. V-20-1622, 52c.

#### "IRISH EYES ARE SMILING"

**Let the rest of the World Go By & (I Don't Want to Love You).** Dick Haymes & Chorus and Orchestra directed by Victor Young. D-18645, 52c.

#### "FOLLOW THE GIRLS"

**I Wanna Get Married & Twelve O'Clock and All's Well.** Gertrude Niesen & Orchestra directed by Harry Sosnik. D-23382, 79c.

#### "ANCHORS AWEIGH"

**All of a Sudden My Heart Sings & (A Little on the Lonely Side).** Guy Lombardo and his Royal Canadians. D-18642, 52c.

#### "SEVEN LIVELY ARTS"

**Every Time We Say Goodbye & (What Are We to Say).** Hildegard & Orchestra directed by Harry Sosnik. No. D-23378, 79c.

#### "THE THREE CABALLEROS"

Selections from the Walt Disney Production including: The Three Caballeros, Jesusita, Baia, Os Quindins de Yayá, You Belong to My Heart, Mexico. Charles Walcott and his Orchestra with Ray Gilbert & Nestor Amaral with Bando da Lua. Three 10" records (6 sides) in Set D-A373; price complete with album \$2.89.

#### "SADIE THOMPSON"

**The Love I Long For & (I'm Beginning to See the Light).** Harry James and his Orchestra. C-36758, 53c.

#### MISCELLANEOUS

**Saturday Night & I Don't Want to Love You.** Swing and Sway with Sammy Kaye. V-20-1635, 52c.

**You Always Hurt the One You Love & Into Each Life Some Rain Must Fall.** Charley Barnet and his Orchestra. D-18638, 52c.

**Rum and Coca-Cola & One Meat Ball.** Andrews Sisters & Vic Schoen and his Orchestra. D-18636, 52c.

**Don't Ever Change & Guess I'll Hang My Tears Out to Dry.** Helen Forrest & Orchestra directed by Victor Young. D-18646, 52c.

**Saturday Night & I Dream of You.** Frank Sinatra with Orchestra directed by Alex Stordahl. C-36762, 53c.

**A Little on the Lonely Side & I had a Talk with the Lord.** Frankie Carle and his Orchestra. C-36760, 53c.

**I Didn't Know About You & I Ain't Got Nothin' But the Blues.** Duke Ellington and his Famous Orchestra. No. V-20-1623, 52c.

#### CALYPSO

**A Night in Central Park & Ugly Woman.** Sir Launcelot and Gerald Clark's Serenaders. No. K-544, 79c.

## SECOND REVIEWS

### BEETHOVEN (LUDWIG VAN)

**BEETHOVEN:** Concerto No. 5 in E flat major, Op. 73 ("Emperor"), for piano and orchestra. Rudolf Serkin (piano) and Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. Five 12" records (10 sides) in Set CM-500†; price complete with album \$5.78.

Beethoven's *Fifth Piano Concerto*, completed in Vienna during 1809 while Napoleon's troops occupied the city, dates from his thirty ninth year and is his last work in the concerto form. Since it does not belong to the last period of his creative ability, we find in it only a limited expression of his powers.

There have been many readings of this concerto, each with a different concept of its values. Some pianists and conductors conceive the work along the lines of the title-a grandiose, dignified composition meant to be played with a certain amount of reverence. Others conceive of the work as a Lisztian virtuoso show piece. The Serkin-Walter interpretation lies somewhere between these two extremes, for Serkin is a great virtuoso pianist, and when he has the sympathetic hand of the great Viennese conductor, Bruno Walter, to guide him, he gives one of his most masterful readings. The Philharmonic Symphony Orchestra plays as it has seldom played before under Mr. Walter's inspired direction. Add to this an extraordinarily brilliant job of recording and you have one of the major gramophonic achievements of a major Beethoven work.

We are fortunate in having a new supply of this popular album in stock again. The quantity of manual couplings is severely limited.

**BEETHOVEN:** Concerto in D major, Op. 61, for violin and orchestra. Jascha Heifetz (violin) & NBC Symphony Orchestra conducted by Arturo Toscanini. Five 12" records (9 sides) in Set VM-705†; price complete with album \$5.25.

The *D major Violin Concerto*, certainly one of Beethoven's most popular works in the concerto form, was written for the virtuoso, Franz Clement, who gave it its first performance on December 23, 1806. It seems a little

incredible to read about that premiere. Clement, according to Spohr and other musicians, was a great virtuoso, but certainly must have had a great deal of the charlatan as well. At the first performance, Clement split the work in two parts, and between the first and last two movements, played one of his own sonatas on one string with the violin turned upside down. Moreover, the work was performed without benefit of rehearsal. Can one wonder that the work was seldom performed until it was revived by Joachim several years later.

Into the present performance has gone all the skill of the violin virtuoso Jascha Heifetz, and the conductor Arturo Toscanini. The studio recording is excellent, for the violin tone has been captured in an extraordinarily satisfactory manner, and the balance between the solo instrument and the orchestra is excellent. Of course, it goes without saying that Toscanini's drive and energy keep the performance from disintegrating into a series of isolated passages, for the first movement has a tendency to fall apart unless carefully planned.

Although some people prefer the old Szigeti performance or the uneven Kreisler effort, most listeners agree that the Heifetz-Toscanini combination is hard to beat, even if the recording of the newer set were not preferable.

### BOCCHERINI (LUIGI)

**BOCCHERINI-FRANCAIX:** Scuola di Ballo - Ballet Suite. London Philharmonic Orchestra conducted by Antal Dorati. Two 12" records (4 sides) in Set CX-157†; price complete with album \$2.63.

*Scuola di Ballo* (*Dancing School*) is a one act ballet based on Goldoni's comedy of the same name, with choreography by Massine and music taken from several compositions of Boccherini, arranged and orchestrated by the contemporary French pianist and composer, Jean Francaix.

The scene of the ballet is laid in an eighteenth century dancing school. The plot is gay and fragile, as is the music. How much of the delightful music is Boc-

cherini and how much is Francaix is a matter of conjecture, because the sources of the material are not indicated. The orchestration is subtle and witty, with many clever effects.

Antal Dorati, world-known conductor of ballet, leads the orchestra in a dazzling performance which is admirably reproduced. The lovely playing of the London Philharmonic Orchestra is a constant pleasure.

Columbia is reissuing this recording in a newly decorated album, which will be available in automatic sequence for the first time.

### BRAHMS (JOHANNES)

**BRAHMS:** Double Concerto in A minor, Op. 102, for violin, 'cello and orchestra. Jascha Heifetz (violin), Emanuel Feuermann ('cello) & Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" record (8 sides) in Set VM-815†; price complete with album \$4.72.

Dating from 1887, the fifty fourth year of Brahms' life, this concerto has received little of the recognition due it, for it can be seldom performed in the concert hall, as a result of the combination of soloists. We are fortunate to possess such a fine reading of this score by these two virtuosos, Jascha Heifetz and the late Emanuel Feuermann. The modern recording technique has easily made the oldish Thibaud and Casals version seem pale, even though those soloists were fine. However, since that set has been withdrawn, we have to depend on the present recording, which is one of the best from a technical point of view that Victor has released in many years. The extraordinary balance between the soloists and the orchestra is always satisfying, and the Philadelphia Orchestra has seldom given a more solid reading of a Brahms work.

We are relisting it because we have it again in stock. A limited number of manual copies are also available.

### GERSHWIN (GEORGE)

**GERSHWIN:** Rhapsody in Blue (3 sides) & Love Walked In (from "The Goldwyn Follies") (1 side). Alec Templeton (piano). & Andre Kostelanetz and his Orchestra. Two 12" records in Set CX-196†; price complete with album \$2.63.

Paul Whiteman asked the young composer George Gershwin to compose a short piece of music for a jazz concert to be given in New York on February 12, 1924. This Rhapsody was the result. As Gershwin was at work on the score of a new revue, he had no time to work out the orchestration, which he left in the hands of his friend, Ferdie Grofe, who completed the job in ten days.

It is interesting to read the comments of the critics who were present at the concert. Deems Taylor said that the Rhapsody had "all the faults one might expect from an experimental work," but remarked that "it hinted at something new, something that had not hitherto been said in music." Olin Downes wrote that "the audience was stirred, and many a hardened concert goer was excited with the sensation of a new talent finding its voice, and likely to say something personally and radically important to the world." The critics seem to have been right. The work was indeed a new and radically important addition to American music. Since that concert, the work has become established in the repertory of countless pianists and conductors, and has done much in the past twenty years to spread the cause of American music.

Alec Templeton's performance is clean cut and incisive, while the orchestra plays with spirit and verve under Mr. Kostelanetz' expert leadership. The recording has all the brilliance and brassiness required of the work.

On the last side of the album Mr. Kostelanetz and the orchestra play an arrangement of one of the last melodies Gershwin wrote before his early death. The song, Love Walked In, was from the film The Goldwyn Follies.

A new supply of this popular album is in stock at the present time.

### GRIEG (EDWARD HAGERUP)

**GRIEG:** Concerto in A minor, Op. 16, for piano and orchestra. Walter Gieseking (piano) & Berlin State Opera Orchestra conducted by Hans Rosbaud (7 sides) & French Serenade, Op. 62, No. 2 & Cradle Song, Op. 68, No. 5. Walter Gieseking (piano) (1 side). Four 12" records in Set CM-313†; price complete with album \$4.73.

Columbia is reissuing the Gieseking performance of

the Grieg *Piano Concerto* in a decorative album. This gesture is undoubtedly prompted by the success of the musical hit *Song of Norway*, which is based on Grieg's life and makes use of this concerto as a ballet in the finale.

The concerto, composed during the summer of 1868, is one of Grieg's most enduring works. Abounding in melodies which owe their being to Norwegian folk music, the concerto has been in the active repertory ever since it was first introduced. It is expansively romantic-brilliant, colorful, warm. Although rambling in construction, its most notable asset is the profusion of melodies. The piano writing is good and provides the soloist with much material to display his technic.

The performance by Walter Gieseking is in the romantic vein, and is one of his most satisfying gramophonic concerto readings. The recording is clear and brilliant, with the orchestra sounding well under the rather tame direction of Hans Rosbaud.

On the last side, Gieseking plays two of the short *Lyric Pieces*: the *French Serenade* and the *Cradle Song*.

## HAYDN (FRANZ JOSEPH)

**HAYDN: Four Sonatas for violin and harpsichord.**

Boris Schwartz (violin) & Alice Ehlers (harpsichord). Four 12" records (8 sides) in Set GT-MS6; price complete with album \$4.72.

The Peters Edition, evidently the one used in this recording, has eight violin sonatas, although Riemann mentions twelve. Most are known to be arrangements of other compositions, quartets or clavier sonatas. Of the four recorded, No. 2 in D major and No. 3 in E flat major are arrangements of the *Clavier Sonatas Nos. 24 and 25* (Breitkopf & Härtel Complete Works, Series 14) and No. 6 is a transcription of three parts of a *Divertimento in C major* for two violins, flute, oboe, 'cello and bass (Pohl, Vol. I, page 324). The other sonata, No. 1 in G major, may have been originally written as a violin sonata, as there seems to be no trace of it in another form at the present time. (The war has unfortunately interrupted the publication of complete Haydn Works, estimated to run some eighty volumes when finished.)

The music is simple and charming, with most of the melodies appearing in the clavier part. These sonatas, like Mozart's and Beethoven's, seem to be keyboard sonatas with a violin obligato, and for this reason the harpsichord seems to have been the ideal instrument for recording. There is no feeling that the violin has been relegated to a place of unimportance, as one might feel if the piano had been used. Instead, the violin appears as a genuine collaborating instrument.

The performances are uniformly good, with honors going to Miss Ehlers for her fine sense of style. Mr. Schwartz does not have a particularly persuasive tone, but his musicianship is always evident. The recording is clear and a good balance has been maintained between the instruments. As far as we can trace, this is the first time these sonatas have been recorded, either in their present or their original form. These Gamut records are available in manual sequence only.

## IPPOLITOV-IVANOV (MICHAEL)

**IPPOLITOV-IVANOV: Caucasian Sketches, Op.**

**10 (5 sides) & RIMSKY-KORSAKOV: Tsar Sul-tana-Flight of the Bumble Bee (1 side).** Berlin Philharmonic Orchestra conducted by Alois Melichar. Three 10" imported records, Nos. D-P05069/70 & P05092; price \$2.37.

We still have a few copies of the imported recording of the *Caucasian Sketches* by the Berlin Philharmonic Orchestra conducted by Alois Melichar. These compositions, entitled *In the Mountain Pass*, *In the Village*, *In the Mosque*, and *The Procession of the Sardar*, were written by Ippolitov-Ivanov in 1894 and were first performed in Moscow on February 5, 1895 with the composer conducting. They represent material gathered by the composer while he was director of the Music School of Tiflis, during which time also served as director of the symphony orchestra.

On the final side there is a rousing performance of the popular *Flight of the Bumble Bee* by Rimsky-Korsakov.

The recording is full and clear, with a slight hall resonance which is so often present in imported recordings. Mr. Melichar gives a notable reading of these popular pieces.

**KREISLER (FRITZ)**

**KREISLER:** My Favorites—Caprice Viennais, Tambourin Chinois, Liebesfreud, Liebesleid Schön Rosmarin, La Gitana. Fritz Kreisler (violin) and Victor Symphony Orchestra conducted by Charles O'Connell. Three 12" records (6 sides) in Set VM-910; price complete with album \$3.67.

Among the most popular encore pieces for violin ever composed, these six selections have been heard throughout the world in all manner of transcriptions. Now they are set forth in newly orchestrated versions by the composer himself, who also plays the solo part in the recording. These light, unpretentious pieces have real melodic charm and grace and have been deservedly popular.

The recording is clear and full bodied, with a good balance between the solo violin and the accompanying orchestra, which is ably conducted by Charles O'Connell. A new supply of this fine encore album (which is only available in manual sequence) is in stock.

**ROUSSEL (ALBERT)**

**ROUSSEL:** Quartet in D major, Op. 45. Roth String Quartet. Three 12" records (6 sides) in Set CMM-339; price complete with album \$3.68.

We have been fortunate in obtaining a limited supply of the Roth String Quartet recording of Albert Roussel's only Quartet. This modern French work was introduced to the public by this group in 1932, the year of its composition. Careful workmanship and French clarity and lucidity are the outstanding qualities of this exquisite work. It is modern, but not daringly so.

The recording is excellent. The movements are marked Allegro, Adagio, Allegro vivo, Allegro moderato, Allegro con brio, Presto. It might be noted that the members of the quartet are the old group, consisting of Roth, Antal, Molnar and Scholz, since the recording was made before the reorganization some years ago.

Quantities are limited to automatic couplings.

**SIBELIUS (JAN)**

**SIBELIUS:** Symphony No. 2 in D major, Op. 43. Boston Symphony Orchestra conducted by Serge Koussevitzky. Six 12" records (11 sides) in Set VM-272†; price complete with album \$6.30.

Jan Sibelius' Second Symphony in D major, often referred to as his "Pastoral" Symphony, was composed in 1901 and 1902, and performed for the first time on March 8, 1902 at a concert in Helsingfors with the composer conducting. The composition is dedicated to Axel Carpelan. Introduced to this country by Theodore Thomas and the Chicago Symphony Orchestra in 1902, the work became immensely popular.

The music is at turns pastoral, wildly exultant, brooding, introspective and somber. Philip Hale, in his program notes for the Boston Symphony quotes the composer's friend and compatriot, George Schneivoight, as saying: "The composer's intention was to depict in the first movement the quiet and pastoral life of the Finns, undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it a timidity of soul. The third, in the nature of a scherzo, portrays the awakening of national feeling, the desire to organize in defense of their rights, while in the finale, there is hope and comfort in the anticipated coming of a deliverer."

Serge Koussevitzky's forceful interpretation of this work has always been the subject of much criticism. Many feel that the conducting and playing has too much finesse and polish for so rugged a work. However, there can be no denial of the success of the recording and the playing. Repeated hearings, however, reveal a carefully planned interpretation which is in keeping with the composer's score.

A limited supply of manual sets is in stock at the present time.

**TCHAIKOVSKY (PETER ILYCH)**

**TCHAIKOVSKY:** Capriccio Italien, Op 45. Philharmonic-Symphony Orchestra of New York conducted by Sir Beecham. Two 12" records (4 sides) in Set CX-229† price complete with album \$2.63.

During a stay in Rome in 1880, Tchaikovsky composed this orchestral fantasy on Italian folk themes. When it was first performed in Moscow on December 18, 1880, conducted by Nicholas Rubinstein, the critics were none too favorably disposed towards the work. However, Tchaikovsky had justifiable faith in his own music, and time has proved him right.

The music is gay and tuneful and has been a popu-

lar favorite with symphony orchestras for many years.

Sir Thomas Beecham gives one of his revitalizing readings, for which he is justly famous, in this Columbia recording. The Philharmonic-Symphony Orchestra of New York performs with real virtuosity and has been resonantly recorded.

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